FOLGER®
SHAKESPEARE LIBRARY

EDUCATION DEPARTMENT CURRICULUM GUIDE
TO *HENRY V*

About the Folger Shakespeare Library

The Folger Shakespeare Library houses one of the world's largest and most significant collections of materials pertaining to Shakespeare and the English and Continental Renaissance. The Folger Shakespeare Library editions of Shakespeare's plays are acclaimed throughout the world by educators, students, and general readers.

The mission of the Folger Library is to preserve and enhance its collections; to render the collections accessible to scholars for advanced research; and to advance understanding and appreciation of the Library and its collections through interpretive programs for the public.

About the Folger Shakespeare Library's Education Department

"There is much matter to be heard and learned."
As You Like It

Shakespeare's audience spoke of *hearing* a play, rather than of seeing one. The Folger Shakespeare Library's Education department believes in active learning, using a performance-based and language-centered approach to teaching Shakespeare. Drawing on the Folger's abundant resources and incorporating opportunities provided by the Web, their activities and workshops present innovative ways to engage children, students, and teachers in Shakespeare's work.

For a complete selection of curriculum plans from the Folger Shakespeare Library Education department, visit www.folger.com.

About the Folger Shakespeare Library's Publishing Program

For nearly 70 years, the Folger Shakespeare Library has been the most respected resource for the scholarship and teaching of William Shakespeare. Designed with everyone in mind—from students to general readers—these editions feature:

- Freshly edited text based on the best early printed version of the play
- Modern spelling and punctuation
- Detailed explanatory notes conveniently placed on pages facing the text of the play
- Scene-by-scene plot summaries
- A key to famous lines and phrases
- An introduction to reading Shakespeare's language
- An essay by an outstanding scholar providing a modern perspective on the play
- Illustrations from the Folger Shakespeare Library's vast holdings of rare books
- Biographical and historical essays

To receive a complete list of available titles, e-mail your request to folger.marketing@simonandschuster.com.

The Shakespeare Set Free Workshops

Make meaningful learning fun. Shakespeare Set Free workshops model a fresh approach for teaching Shakespeare in grades 3-12. Based on twenty years of best practices, the Folger method inspires teachers with proven activities that address national and local standards. Schedule a one-day workshop for 20-30 teachers at your school. If you teach in New Jersey, you may be eligible for funding from the Geraldine R. Dodge Foundation. Contact the Folger Shakespeare Library at 202-675-0380 or by e-mail at educate@folger.edu for more information.

Turn the page for sample curriculum plans that you can find at http://www.folger.com Additional plans and tools are available on the website.

HENRY V

Dear Colleagues,

Somewhere along the line, most of my students and probably most of yours have heard about William Shakespeare. Maybe they saw the film *Shakespeare in Love* or heard an answer on *Jeopardy*, but somehow, along with the ozone, they've breathed in that name: Shakespeare. In fact, to many kids Shakespeare is "sposed to be" a part of high-school education, and they expect to read one of his works. If we don't give them that exposure, they feel vaguely cheated or assume we think they're incompetent to meet the challenge of something important.

But when that anticipated moment comes and the teenage eye actually meets the Shakespearean page, then, unfortunately, that early interest too often is followed by . . . "Huh? What is this? Why are we reading this?"

The faces of the bored and defiant can make the best of us dread going into the classroom. It's happened to me, and maybe it's happened to you, but it doesn't have to be that way. Incredibly, teaching Shakespeare can actually invigorate both your class and you. . . . You have an intimate knowledge of your teaching style and of the workings of your class. Use that knowledge to select the exercises [from this packet] that you think will provoke excitement, enhance learning, and help ease your students past the language barrier and into the wonder of the play.

Here's to the magic in the play and to the magic in your classroom.

Judith Elstein
Adapted from *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream*

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over
- Suggested related lesson plans with directions on how to find them on the Folger Web site.

Contributing Editors:

Jeremy Ehrlich   Janet Field-Pickering   Julie Kachniasz

Curriculum Plan #1

"We few, we happy few": Motivational Speech in *Henry V*
(A Lesson in Character Development)
Developed by Paul Henderson

Students will examine King Henry's "Saint Crispin's Day" speech as a piece of motivational literature. This examination will not only provide insight into the character of Henry; it will also provide students with the opportunity to discover what is involved in writing and delivering a motivational speech. This lesson will take one to three class periods.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

8. Students use a variety of technological and information resources (e.g., databases,

computer networks, video) to gather and synthesize information and to create and communicate knowledge.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

What To Do:

1. Select a student or two to read the speech aloud.

2. Lead a classroom discussion on the elements of inspirational or motivational speech. Write the following rhetorical devices on the board and have the students identify words or phrases from the speech which fall into these categories:
a. figurative language
b. words that express or draw upon an emotion
c. words that draw upon one or more of the senses

3. Discuss ways to present a motivational speech from a public speaking point of view. Write the following techniques on the board and discuss where in the text of the speech students might choose to include or emphasize these elements in an effective oral presentation:
a. vocal inflection
b. physical relationship to other characters
c. eye contact
d. gestures

4. Play a videotape of Kenneth Branagh's 1989 film of *Henry V* cued to the speech. Discuss what the students notice about Branagh's interpretation in light of previous class discussions on content, rhetorical devices, and manner of presenting a motivational speech.

5. Have the students write their own motivational speeches attempting to inspire a group of their peers to do something (for example, raise money for a charity, play harder in a football game, etc.) incorporating the elements of content and presentation discussed in class. Have each student present his or her speech to the class.

EXTENSION
Have students compare the "Saint Crispin's Day" speech to other inspirational speeches. An excellent and readily available example is Martin Luther King Jr.'s "I Have a Dream" speech. It might also be fun to do a video comparison of Branagh's speech in his film of *Henry V* with Bill Pullman's speech as President Thomas Whitmore in the 1996 film *Independence Day*. Both speeches are attempts to rally the troops against a seemingly insurmountable enemy (the French in *Henry V*, aliens in *Independence Day*), and it is a

wonderful opportunity for students to discover how much this moment in *Independence Day* owes to Shakespeare.

What You Need:
The New Folger Shakespeare Library edition of *Henry V* (ISBN: 0-7434-8487-8, $4.99) videotapes of *Henry V*, dir. Kenneth Branagh, Samuel Goldwyn, 1989; and *Independence Day*, dir. Roland Emmerich, Twentieth Century Fox, 1996

How Did It Go?

Assess both the written and oral speeches based on content, use of rhetorical devices, and effective oral presentation discussed in class.

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"Mapping Shakespeare": Each student will focus closely on one character in the play and create a visual representation of that character's language, personality, motivation, and relationships.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "General Lessons"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #2

From Harfleur to Agincourt— Envisioning War Through Text and Subtext in *Henry V*
(A Lesson in Performance)
Developed by Sean Cavazos-Kottke

Students will look closely at how Shakespeare portrays the two major battles of *Henry V*. Although Shakespeare does not directly dramatize the battles, he provides us with a number of perspectives on the unfolding events through the words of soldiers, officers (both English and French), and King Henry himself. Students will read scenes from *Henry V* closely to determine subtext, the underlying ideas and opinions that Shakespeare's words imply. Students will brainstorm ideas for presenting their assigned scenes that convey that subtext, creating promptbooks (a cutting of the play with notes on set design, stage directions and indications of styles of line delivery) for their portion of the play. After sharing their promptbooks, students will examine alternate interpretations of these scenes, as committed to film by Olivier and Branagh, and as commemorated by the Renaissance poet Michael Drayton.

This lesson should take two to three block class periods.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

What To Do:

DAY ONE:
1. Divide the class into four groups. Two groups will work with the scenes in Act 3, while the other two will work with scenes in Act 4.

2. In each group, have students read the assigned scenes aloud several times for comprehension. Read-throughs must involve all students in the group and should be focused on understanding the plot of these scenes as well as working through any difficulties with vocabulary.

3. Next, students are to determine the subtext of their scene by attempting to answer the question: What is Shakespeare's opinion on the battle? Is he patriotic, jingoistic, anti-war, sympathetic with the French? Are there other possible readings? All interpretations must have a firm textual basis. Designate one person per group to act as record-keeper, recording his/her fellow students' opinions as well as the line numbers they use to support those answers. Each student must cite at least one line. [Example: "Justin feels that Henry is shown as a merciless warmonger. See his order to kill the French soldiers at 4.6.38-39."]

4. After each student has presented specific lines to support an interpretation of Shakespeare's subtext, the group must come to a consensus on the subtext of the scene.

5. Students will then use highlighters to locate 50 lines within their scenes that support their interpretation. They are to weave these 50 lines together into a condensed script.

DAY ONE HOMEWORK:
6. Students are ready to create promptbooks for their vision of the battle. Have them type out their scripts, 10 lines per page, leaving plenty of blank space between lines.

DAY TWO:
7. Show students examples of promptbooks using the resources available at a website such as: http://etext.lib.virginia.edu/bsuva/promptbook/

8. Students are to envision what physical actions and/or vocal inflections are needed to convey the subtext that they have determined. Students use the blank spaces between the lines of text to record their choices for what happens in terms of stage directions and line delivery. For example, "He growls these lines like a dog," would convey a clear subtext for a character in a scene. After each group performs its scripts, the rest of the class should be able to articulate the group's interpretation and subtext of the scene.

DAY THREE:
9. Students view the Harfleur and Agincourt scenes in the Olivier and Branagh film versions of *Henry V* and discuss similarities and differences between the two films. What

lines did these directors leave in to support the subtext? What visual cues are used to express that subtext?

10. After discussion of the film versions of the battles, assign Michael Drayton's poem "The Battle of Agincourt," written in the 17th century. This poem can be found at: http://www.luminarium.org/renlit/agincour.htm In small groups followed by class discussions, have students compare and contrast the subtexts of Shakespeare and Drayton.

DAY THREE HOMEWORK:
11. Students must compare/contrast their interpretation of Shakespeare's depiction of the Battles of Harfleur and/or Agincourt with any of the other depictions presented. They may present this in the form of a written essay, Powerpoint presentation, poster demonstration, website or other approved medium. Whatever the product, students must make clear and specific references to Shakespeare's text, in proper act/scene/line format, as well as clear and specific references to the other works they are comparing.

What You Need:

The New Folger Shakespeare Library edition of *Henry V* (ISBN: 0-7434-8487-8, $4.99)
http://etext.lib.virginia.edu/bsuva/promptbook/
http://www.luminarium.org/renlit/agincour.htm
Henry V (video) (1944, dir. Laurence Olivier)
Henry V (video) (1989, dir. Kenneth Branagh)

How Did It Go?

Did students understand the plot and language of their assigned text and come to a consensus on the subtext of their assigned scenes?

Did each group's recorder take down an interpretation from each group member, with specific act/scene/line citation?

Did each group create a cohesive script? Did they complete a promptbook with ample blocking and line delivery notes to physically convey the subtext they identified? Did they perfrom their scene for the class?

Did each student grasp the choices/cuts/directorial decisions of Olivier and Branagh, recognizing where the directors' subtexts intersected with or diverged from the students' own interpretations?

Did students cheer or jeer for Drayton's vision of the Battle of Agincourt? Did they cite specific lines of Shakespeare's text as well as Drayton's in their comparisons?

Did the comparison/contrast products concentrate on subtext and how surface elements in each presentation lead to an understanding of the subtext? Are references to the texts clear and specific?

Did students feel comfortable presenting their interpretations to the class? Was the class mutually supportive of each others' interpretations? Did students from other groups comment positively upon each others' presentations and/or offer further suggestions for conveying the subtext of their condensed scene?

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"Fun with Sonnets": Students will read and interpret several of Shakespeare's sonnets. After reading the sonnets, discussing their meanings, examining their form, and practicing the rhythm and meter, students will write and present their own sonnets.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "Introducing Shakespeare"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #3

Metaphors in Shakespeare
(A Lesson in Figurative Language)
Developed by Paul Clark

Although students have probably been taught metaphors since grade school, they often have a difficult time grasping non-literal language. This lesson will enable students to identify metaphors in *Henry V*, understand the metaphorical relationships expressed, and place those metaphors in the context of the play as a whole.

The purpose of this lesson is to deepen students' understanding of what constitutes a metaphor and enhance their understanding of how metaphorical language gives a work of literature depth, unity, and complexity. This lesson also provides students an opportunity to create their own metaphors and apply higher level thinking skills to language analysis.

This lesson should be done after the entire play has been read. The basic lesson can be completed in one class period.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

What To Do:

1. Briefly review what constitutes a metaphor. Provide the class with examples of non-literal and metaphorical language and facilitate a general class discussion on the definition of metaphor.

2. Divide students into small groups of two to four and give each student two 3 x 5 note cards.

3. Assign each group a scene, act or specific number of pages of the play, depending on the size of the class. Ask each group member to identify two metaphors and write them on the cards. They should note the speaker, the line numbers, the two things compared, the speaker's purpose in using this metaphor and the effectiveness of the metaphor on the reader.

4. Students should share and discuss their metaphors within the group. Then, ask each student to choose one metaphor to share with the class.

5. In the class discussion, begin to focus the students' attention to the repeated use of metaphors throughout the play. Encourage the class to identify these patterns and discuss their purpose and effectiveness in the play.

What You Need:
The New Folger Shakespeare Library edition of *Henry V* (ISBN: 0-7434-8487-8, $4.99)
3x5 note cards

How Did It Go?

To evaluate students' comprehension of the use of metaphorical language, give students examples of metaphors from a Shakespeare play other than *Henry V* and ask students to analyze the examples.

To further check student understanding, ask students to create their own metaphors. Students may simply write out their own metaphorical constructs on paper.

You can extend the assignment by having each student bring an object to class that can be used to clarify or enhance any metaphor they created on their own or found in the play. Finding something concrete and physical may enhance their perceptions of the nature of abstract and concrete uses of language in a non-literal context.

When evaluating their responses consider the following:

Does the student have a basic grasp of the concept of a metaphor? Are the student's examples clear? Is the student analysis incomplete or well-developed and inclusive? Is the analysis superficial or insightful? Can the student differentiate between literal and non-literal language?

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"Page to Stage": This exercise will lead students through a series of steps to help them understand the way Shakespearean language works and prepare them to perform it.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu

2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "General Lessons"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #4

Shakespeare Wall
(A Lesson in Story Structure)
Developed by Charles West

This activity is designed to enable students to see *Henry V* both as a whole and as a series of scenes. It will get students who won't read or perform out of their seats, and it gets the play out of the "book."

This lesson will take one class period to introduce but will extend throughout the study of the play.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

7. Students conduct research on issues and interests by generating ideas and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

What To Do:

The overall idea of the "Shakespeare Wall" is to make a bar graph out of *Henry V*. This activity is a way for students to see all of the play at once in a form that reveals the scene structure and changing rhythms of the play.

1. Take a Folger edition of *Henry V* (because the text is printed on one side of the page), rip the covers off, and tear out all the pages. Cut off the margins at the top and bottom of each page so that only the lines of the play will show when you tape the pages together. Tape the pages of the play together lengthwise so that each scene is a separate vertical

unit. When each scene is taped together, arrange the scene units (in sequence) on the wall so it looks like an upside-down bar graph.

2. Have students highlight various aspects of the play by using different color markers. Choose a word, theme or motif and highlight all instances where it appears in the play. Ask the students to mark various images or symbols, which recur frequently, or mark different characters' lines with different colors so that students can count the number of lines each character speaks. Rhetorical devices and rhyming words (both ending and internal) could be also be highlighted.

3. As the students continue to work on the wall over time, make a key to identify what each highlighted color means.

What You Need:

The New Folger Shakespeare Library edition of *Henry V* (ISBN: 0-7434-8487-8, $4.99)
Scissors
Tape
Colored markers
A wall

How Did It Go?

The easiest way to determine how well the whole thing went is to look at the wall and see how marked up the play is when you are done.

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"A Picture Is Worth A Thousand Words": Students design and create photo albums that tell the story of the play.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "General Lessons"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #5

Performing Modernized Shakespeare
(A Lesson in Performance)
Developed by Jeremy Ehrlich

Students will use video clips to help them reflect on the issues surrounding updating and modernizing Shakespeare. Then they will prepare their own text for modernizing or updating. Their performances will spark a discussion on the various ways to present effective Shakespeare today.

This lesson will take two to three class periods.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

7. Students conduct research on issues and interests by generating ideas and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

What To Do:

1. Show a few short clips from different modern Shakespeare videos so all the students will be able to discuss modernization of the plays. See film recommendations below.

2. Discuss the ways the directors have updated the plays in these clips and in other films or stage plays the students have seen. Which choices did students think were appropriate and effective?

3. Discuss the process of adaptation. How do directors ensure that their updating concept works for their particular text? Which elements of the play need explanation in the updating? For instance, in the Luhrmann *Romeo + Juliet*, the director uses modern feuds and drug experiences to mimic and explain the feuds and dreams in the original play. He also needs to explain certain elements of the text (mentions of swords and daggers) by updating them (using "sword" and "dagger" as brand names for modern firearms).

4. Discuss which elements of *Henry V* might require explanation in an updated version. How might students begin to develop a concept for modernizing *Henry V*?

5. Divide students into small groups. Have each group pick a place and time in which to set a potential production of *Henry V*. Have them select sets, costumes, and props based on that setting and on the overall text. Be sure students' choices explain any elements of the play that might appear anachronistic (such as swords in a modern setting).

6. Have students select a piece of text from *Henry V* and prepare it for performance to the class based on their modern setting. While they may not be able to find the costumes, props and sets that would make their selections stage-worthy, they can still make acting choices that reflect the updated world they are creating.

7. After viewing the performances, follow up with a concluding discussion. Which choices worked well with the text, and why? Which choices were more of a stretch? How would students like to see this play performed or filmed?

What You Need:

The New Folger Shakespeare Library edition of *Henry V* (ISBN: 0-7434-8487-8, $4.99)
TV/VCR
Clips from modernized or updated Shakespeare films. Some suggestions are:

Modern productions:
William Shakespeare's Romeo + Juliet, Dir. Baz Luhrmann, with DiCaprio/Danes, 1997.
Hamlet, Dir. Michael Almereyda, with Hawke, 2000.

Modern adaptations:
10 Things I Hate About You (The Taming of the Shrew), Dir. Gil Junger, with Ledger/Stiles, 1999.

Men of Respect (Macbeth), Dir. William Reilly, with Turturro/Borowitz, 1991.
O (Othello), Dir. Tim Blake Nelson, with Phifer/Hartnett/Stiles, 2001.

Updated productions:
William Shakespeare's A Midsummer Night's Dream, Dir. Michael Hoffman, with
Everett/Flockhart, 1999.
Richard III, Dir. Richard Loncraine, with McKellen/Bening, 1995.
Films directed by and starring Kenneth Branagh: *Much Ado About Nothing* (1993),
Hamlet (1996), and *Love's Labour's Lost* (2000).

Updated adaptations:
Throne of Blood (Macbeth), Dir. Akira Kurosawa, with Mifune/Yamada, 1957.
Ran (King Lear), Dir. Akira Kurosawa, with Nakadai, 1985.
A Thousand Acres (King Lear), Dir. Jocelyn Moorhouse, with Pfeiffer/Lange, 1997.

How Did It Go?

Were students able to come up with appropriate updating concepts to modernize *Henry V*? Did their performances reflect the new choices that they applied to the text? Were they able to evaluate the effectiveness of the choices they saw? Did they have fun?

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"Speak What We Feel, Not What We Ought Say": In this lesson, students will use imagination and performance to understand a particular character.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "General Lessons"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Also Available from the Folger Shakespeare Library

Shakespeare wrote more than twenty plays*, and many are terrific for students. Whether tragedy or comedy, all will teach students about the age of Shakespeare, about the subtle manipulation of language and image, and about the dramatic construction of character in a new and exciting way. Additional titles include:

Hamlet (ISBN: 0-7432-7712-X)

Macbeth (ISBN: 0-7432-7710-3)

Romeo and Juliet (ISBN: 0-7432-7711-1)

A Midsummer Night's Dream (ISBN: 0-7432-7754-5)

Othello (ISBN: 0-7432-7755-3)

Julius Caesar (ISBN: 0-7432-8274-3)

The Taming of the Shrew (ISBN: 0-7432-7757-X)

The Merchant of Venice (ISBN: 0-7432-7756-1)

Much Ado About Nothing (ISBN: 0-7432-8275-1)

King Lear (ISBN: 0-7432-8276-X)

Merry Wives of Windsor (ISBN: 0-671-72278-6)

The Tempest (ISBN: 0-7434-8283-2)

Twelfth Night (ISBN: 0-7434-8277-8)

Richard III (ISBN: 0-7434-8284-0)

As You Like It (ISBN: 0-7434-8486-X)

Shakespeare's Sonnets (0-671-72287-5)

*For a complete list of available titles, please e-mail your request to folger.marketing@simonandschuster.com